



### ADDRESS TO STUDENTS

Delivered by Mr. T. E. COLLCUTT, *President, Royal Gold Medallist,*  
at the General Meeting, Monday, 4th February 1907.

GENTLEMEN,—

**W**E are assembled here to-night for one of the most pleasant functions of the session, that is, the presentation of prizes to those students who have been fortunate in their endeavours, and whose work has obtained deserved recognition. In their success we are all deeply interested, and in offering them our congratulations I feel sure we shall have the hearty support of those students who, for the moment, have failed to reach the goal, but who, nevertheless, we are confident have not lost heart.

It has been well said: "In the vocabulary of youth there should be no such word as fail." This is the spirit which should inspire the student; which should bear him up against temporary defeat, and should brace his energies to re-enter the lists with courage. And after all, those who are unsuccessful may console themselves by the reflection that "the race is not always to the swift, nor the battle to the strong."

We shall presently have the pleasure of listening to some critical remarks by Mr. A. W. S. Cross on the work that has been exhibited in competition for prizes. In the meantime I propose to adhere to the time-honoured custom in taking this opportunity of addressing a few words to you in the way of advice and encouragement. In following the excellent example of my predecessors, I must of necessity travel over ground with which some of you are already familiar; but having had a long experience I hope I may be able to offer you some serviceable advice.

In the first place, I wish to impress upon you the importance of fully considering whether the career you have chosen is your proper vocation. It is essential to be sure that you have not a mere inclination for your art, but that you feel for it such a love and reverence as will enable you to overcome serious difficulties. If after a period of work in the schools you find that your interest is not sustained, and that your labour becomes irksome, then I would advise you to consider seriously whether some other career would not offer more attraction and interest to you. Nevertheless, do not be easily discouraged. Remember that in all callings, even in the highest, there is a certain amount of drudgery and uninteresting work to be faced before one is qualified for the more pleasant studies which follow.

But perhaps these words of warning are not necessary. Let us hope that all whom we see here to-night are entering upon their career with enthusiasm, and with the feeling that they are serious students of the oldest of the arts—an art in which one always remains a student, and in the practice of which a lasting joy is to be found. Most of you are familiar with the educational work carried on at Tufton Street, and with the advantages

derived from attending the classes held there. The school is still in its infancy, and we have every reason to hope it will continue to develop in the right direction. My private experience of the high qualifications of those students and assistants with whose work I am familiar fully corroborates this encouraging view.

It is not within the province of such an Address as this to dictate the course of study you should pursue. This has already been efficiently done by the Architectural School and by the Board of Architectural Education. However, I may remark that, naturally among your first attempts will be geometrical drawing, freehand drawing from the round, and perspective drawing. A student cannot pay too much attention to the acquirement of draughtsmanship so necessary to our art. In particular I would advise that perspective be very thoroughly learnt; and that in practising it at first only rigid lines should be employed; all picturesque, broken, and shaky lines and "dodgy" lights and shadows must be regarded as pitfalls and must be avoided. I would urge you to do all in your power to become perfect in this branch of your studies. To design well is to think in perspective; to be able to think in perspective one must have a sound knowledge of its principles. Again, I would advise constant practice in sketching from still life: a quarter of an hour each day will be of immense benefit.

Always remember this: all your skill and accomplishment as draughtsmen, whether merely in geometrical or perspective work, or in the artistic representation of sculpture and carving, are only a means to an end. Do not forget that much of the great work of the world has been achieved without the aid of drawing—that is to say, without that quality of drawing which in the present day we are obliged to consider an essential to the complete education of the architect; for example, the drawings that we suppose to have been executed by Wren will not bear comparison with the work that we ordinarily expect from an advanced student. The geometrical work of Wren was no doubt correct, but, according to the standards of the present time, it was certainly ill-drawn. Although there is evidence that he could very clearly indicate the carving he thought desirable, yet these indications would scarcely pass muster as really good drawings. I do not lay stress on this point as an excuse for slovenly and bad drawing. Good draughtsmanship is, as I say, necessary nowadays; but I wish to warn you emphatically against the temptation of thinking that pretty drawings are essential to good architecture.

I recently saw some modern buildings in Spain designed in a rococo manner, with a touch of L'Art Nouveau. Well, we have some pretty bad art even in England; but I think that this surpassed the utmost I have seen in the way of banality, feebleness, vulgarity, and originality—save the mark! I learned that this was the work of a man who had gained a Government diploma as a qualified architect; that he was a most accomplished draughtsman, and that the drawings of the elevations of these very buildings almost amounted to a work of art. I think this may be regarded as a lesson in considering drawing only as means to an end.

There is an old saying that "you cannot make a silken purse of a sow's ear," and you cannot make a fine building merely by means of fine drawing; you may embroider the sow's ear with the finest silk, but it remains a sow's ear!

In studying the ancient, the mediæval, and the later styles of architecture, I would advise separate study of each period as far as possible. Make a thorough study of the Greek, the Byzantine, and the following styles, taking as examples some well-recognised buildings, but bearing in mind that no buildings can be fully appreciated from mere illustrations, however well executed these may be. To gain even an approximate idea of what inspired the ancients and our more immediate forefathers you must see for yourselves the monuments they have left for our wonder and admiration.

I may mention here my own experience in this direction. Although I was fairly familiar

with the Doric Order as exemplified in the Parthenon, yet it was not until I had actually seen the building that I was able fully to appreciate and understand the wonder of this work, to my mind the simplest as it is the most beautiful of all the Greek masterpieces.

Although from books and drawings one may be perfectly familiar with the general lines and proportions of the Parthenon, yet one does not fully appreciate or understand the wonder of the work unless one has seen the actual building. When one contemplates it, even in its present condition, dominating the Acropolis, under the southern blue of Greece, it needs but little imagination to conceive something of its magnificence as it shone in all its glory twenty-four centuries ago. The more one sees of the Parthenon the more one is impressed with its marvellous purity of line, workmanship and material. It expresses in a wonderful measure the thought, religion, and learning of the period during which it was built, and it reaches the highest ideal and the perfection of architecture and sculpture. I am not advocating the Doric as a style suitable for to-day; neither do I maintain that it would adequately express the mind, religion, and history of the periods succeeding the Greek. It does not appeal to modern requirements, ethics, and social life in the same sympathetic manner as the Byzantine and the succeeding styles.

The Parthenon seems to me to embody perfection of line. The entasis of its component parts, the columns and the steps are perfect, and one feels that even such details as the curve and width of the flutings could not be altered by the fraction of an inch without damaging the proportions. The very dimensions of the building could not be altered without detriment. Perfection having been attained in the dimensions, the building would not have been so perfect had it been smaller or larger.

A lady of the inquiring type of mind once asked (not as a riddle, but as a serious question): "Why cannot architects improve on the design of a building erected so many centuries ago?" "Madam," was the reply, "has the Almighty improved on Adam and Eve?"

I am not advising you to study Greek work so that you may erect Greek buildings in England, but so that you may attain some notion of the motives and ethics that influenced Greek architects and sculptors—fully to comprehend these it would be necessary to have considerable knowledge of Greek literature, religion, and daily life. It is very questionable whether Greek architecture is suitable to our climate, and to the conditions of modern life and thought. In our country it tends to become "faultily faultless, icily regular, splendidly null." Think of the Parthenon with its colour, its workmanship, and its setting of blue sky and clear atmosphere; and then look at the Doric portico to Euston Square Station. Neither its material, its colour, nor its size is satisfactory. With regard to material, the stone employed is not sufficiently delicate in colour or in texture to obtain the true proportion of light and shade, especially to the flutings. The diameter of the columns, and therefore the whole structure, is greatly in excess of any known ancient examples, and one cannot but believe the Greeks had determined the limit of magnitude for work in this order.

I am afraid I am enlarging my discourse into a lecture; but I wish to impress upon you the necessity of acquiring a sense of proportion, and the only way to do this is to approach in a spirit of reverence the great works that have appealed to successive generations, and that are universally acknowledged to be masterpieces. Do not, at any rate to begin with, criticise too freely the works of art that have been established as pre-eminent by the verdict of expert opinion in ages past and present. Take this verdict for granted, and then study these great works by drawing and by contemplation, and try to understand wherein lies the excellence of their proportion, of their detail, and of their general massing.

I do not consider it advisable in pursuing these studies to exclude a study of the modern

building from your curriculum; however enthusiastic in your admiration for one style or period, do not blindly condemn all others.

In giving your attention to the old masterpieces, do not omit to observe very carefully the materials in which they are built, for this is of the utmost importance. The student should not only make himself thoroughly familiar with the right use of materials, but he should be sure to realise the great influence that these have upon style. He should also compare the varying qualities of workmanship. Ruskin, I think, has somewhere made the assertion that perfection is not always desirable. An illustration of this theory may be found in comparing the perfection of the Greek Doric workmanship with the roughness and unevenness of the porphyry and other columns in St. Sophia at Constantinople. In the latter case, perfection, I think, would have been fatal; the very unevenness of the surface of the columns gives additional charm. I will venture to uphold the theory that excellence of workmanship as regards exterior finish is altogether desirable for any architecture founded on the Classic, but that very high finish is not always desirable in Byzantine and Mediæval work. In most old examples it is not met with.

Let me counsel you, when you have made some progress in the study of a particular style, to practise design in that style; but I must warn you to avoid efforts after originality. A strong personality will inevitably assert itself sooner or later, but pray do not force it. There is nothing new under the sun, and it may safely be said of any too "original" kind of building that it has been done as badly before. I have warned you against the "New Art"; this, however, I do not utterly condemn, because I think it has occasionally shown some signs of merit; but a previous and acknowledged style is generally found on careful scrutiny to be the basis of these signs of merit, the origin of this "originality." Do not attempt the new Art until you have a knowledge of the old. In your education as architects I think you will find plenty to do without striving to impress the public with your originality. In practising designing do not lose heart; this branch of your studies requires as much patience and perseverance as any other, perhaps more. Do not hesitate to use india-rubber; never mind the soiling of paper—perhaps you will find the dirtier your paper becomes the nearer you are to achieving your aims. All may acquire an ability to give the world something pleasing, although it does not come within the scope of all to leave a lasting mark on the history of their generation.

To turn to more prosaic matters, a somewhat homely comparison may be used to illustrate the diverse nature of acquirements necessary to an architect. A second-hand furniture dealer in a back street advertises the magnitude of his undertakings in quite a forcible manner. Over the doorway of his sordid-looking shop is written—

Do you want it? We sell it!  
Don't you want it? We buy it!  
From a microbe to an airship.

Well, this gentleman's business would seem to cover a good deal of ground; perhaps his advertisement errs on the side of exaggeration. But some of the same wording might very appropriately be applied to our calling. It is expected that your education should include a knowledge of almost every possible trade. You must necessarily be acquainted with the habits of the microbe, the mysterious tenant of the sewer; and possibly you must also be acquainted with the suitable decoration for a steamship's saloon. You must certainly understand something of all the building trades involved in erecting anything from a cottage to a palace. It really appears, therefore, that your education must be as wide as the business operations of the man who will deal in anything from a microbe to an airship. But do not be discouraged.

As you progress, you will find that this diversity of subjects is not so formidable as at first appears. It is true that, besides the fine art of architecture and the art of construction, there are many subjects with which the architect must have more than a casual acquaintance. Although experts may be consulted on steel construction, sanitary work, electrical work, and heating, yet the young architect should endeavour to become master of the principles involved in such matters as these. It is also very important for the student to have some knowledge of the sister arts of painting and sculpture, and under proper guidance to study the old masters. He should know something of the history of painting, and should be able to trace the gradual development of colour-decoration from early work, such as the Byzantine mosaics, to the culminating point of colour-decoration as exemplified in the pictures of the Italian Renaissance. Let him also study sculpture; in our museums he will be able to compare the Ninehvite and Egyptian work with the Elgin marbles, and from them he will pass to a study of the Italian work. Neither must the lesser arts be neglected. Furniture, porcelain, needlework, tapestry, in fact every department of the Fine Arts, should be considered. The collections at South Kensington Museum should be studied and compared with the architecture of the same dates. Chippendale and Sheraton, Jacobean and Carolian furniture should be observed in reference to the houses of the periods they were designed to adorn.

In conclusion, let me repeat how great has been my pleasure in addressing you to-night. You are starting on your careers; I may be considered as having entered on the last stage of mine. I can conscientiously assure you that I still feel as great a devotion as ever to the art I practise, although age is generally supposed to dull enthusiasm, and to give rise to a prosaic and worldly spirit. Happily our art always tends to maintain youthful thought; with all its difficulties it has this great compensation, that to the last we can take a joy in our work, and a pleasure in striving to arrive at that ideal in art so ably described by George Gissing:—

“Art might be defined as an expression, satisfying and abiding, of the zest of life. This is applicable to every form of art devised by man, for in his creative moment, whether he produce a great drama or carve a piece of foliage in wood, the artist is moved and inspired by supreme enjoyment of some aspect of the world about him—an enjoyment in itself keener than that experienced by another man, and intensified and prolonged by the power which comes to him, we know not how, of recording in visible or audible form that emotion of rare vitality.”

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## REVIEW OF THE WORKS SUBMITTED FOR THE PRIZES AND STUDENTSHIPS 1907.

By A. W. S. Cross, M.A.Cantab. [F.].

Read before the Royal Institute of British Architects, Monday, 4th February 1907.

MR. PRESIDENT, LADIES AND GENTLEMEN, —

**B**EFORE proceeding to discuss, in accordance with the pleasant but responsible duty entrusted to me, the comparative merits of the various essays, designs, and drawings submitted, this year, in competition for the prizes and studentships of our Institute, I propose, with your permission, to make a few general remarks upon the quality of the work I have lately examined.

In the first place, it is somewhat disappointing to the Council to have to record the lamentable fact that, with one or two exceptions, the work received falls below the standard of excellence attained in recent years, at least as regards the designs and drawings, for, as I have not had the pleasure of reading any of the essays submitted on other occasions, I am unable to state whether the two which have received recognition in the recent Essay Medal competition are above or below the average standard of merit of those of former years. However this may be, the best of the essays of the year, without perhaps possessing that somewhat mysterious and oft quoted quality known as "literary style," are both eminently readable, interesting, and instructive productions, which deserve the honourable position they have obtained.

Whilst it would be invidious, and altogether unnecessary, to point out glaring weaknesses in any particular design, it is quite obvious that many of the competitors for the Soane Medallion have paid very little attention to the elements of scientific planning. To those students I would reiterate the well-known fact that the ideal plan is one which is, apparently, of the simplest possible character, and indeed is so easily read and understood that its dominant idea can be immediately grasped even by an inexperienced observer, who would, not unnaturally, imagine it had been evolved after, perhaps, an hour or two's work. Now the unnecessarily complex nature of the planning, observable in many of the designs, is very noticeable, and their authors would be well advised to be mindful of the old saying, "Summa ars est celare artem," and in their future efforts endeavour to conceal, by the production of simple and apparently easily arrived-at plans, the vast amount of study and labour involved in the solution of problems in planning arising from the multitudinous requirements of large buildings.

With regard to the architectural quality of the work submitted, I would plead for more accurate scholarship; and although, of course, our students are in no way to blame for the wholly inadequate existing arrangements made for their technical education and training, yet in an address that is primarily delivered to students, I trust I may be permitted to express the hope that the time is not far distant when the younger members of our profession will be enabled, by the institution throughout the country of a well-devised, systematic, and co-ordinated curriculum of study, to produce designs of a far more scholarly type than those emanating from the majority of the architects of to-day. Zeal without knowledge is like expedition to a man in the dark, and in support of my plea I may mention the fact that, in some of the designs (and even in a measured drawing of what is supposed to represent a well-known building by an eminent architect of the eighteenth century), the authors have not taken the slightest trouble to correctly delineate the proportions and characteristics of the classic orders

with which the building and designs in question are embellished. Students should remember that the immediate future welfare of our art is in their hands, and endeavour to recognise the undoubted fact that skill in draughtsmanship, when not allied to architectural scholarship, does not admit of the production of good architecture.

Although I have ventured to express the opinion that the drawings, and designs generally, are inferior to those of recent years, yet I must certainly make an exception in the case of Mr. Jackson's work for the Owen Jones Studentship, the quality of which is of so high an order of merit as to be quite beyond reproach, while the drawings submitted by Mr. Robertson for the Measured Drawings Prize are also exceptionally good.

With these few preliminary remarks I will now discuss the individual efforts of the various competitors.

#### THE ESSAY MEDAL.

Six essays on "The Influence of the Use of Iron and Steel on Modern Architectural Design" were received, and the medal has been awarded to the one submitted under the motto "Three Ages," while a certificate of Honourable Mention has been given to Mr. Verstage, of Godalming, whose essay was placed second in order of merit.

The author of the successful essay treats his subject in a very practical if, necessarily, in a somewhat concise manner, and after a brief but interesting historical introduction, there are some valuable notes on the use and properties of cast iron, wherein mention is incidentally made of the widespread attention drawn to iron construction by the erection, in 1851, of the Crystal Palace. The present use of steel as applied to the structure of buildings, its effect on planning, its economy of space, and its influence on fenestration and design are discussed at some length, and diagrams are appended showing the comparative sizes of brick piers and steel stanchions necessary for the support of edifices respectively twenty and six stories in height. In conclusion, the author is of opinion that while the use of steel is, for the moment, an economical necessity, it does not necessarily follow that this form of construction, with its many unstable qualities, will be in vogue as a system of building for any very considerable time, or will be likely to take permanent root in this country, and that, in all probability, the use of structural steel is but a passing phase.

The question is discussed at greater length by Mr. Verstage in his essay, which is copiously illustrated by photographs of Parisian and other buildings, including churches, bridges, railway stations, markets, libraries, and private edifices, in the construction of which iron and steel are employed to a considerable extent, and more or less dominate the designs; and the author quotes Ruskin as saying, in 1849, "that the time is probably near when a new system of architectural laws will be developed, adapted entirely to metallic construction." Mr. Verstage arrives at a conclusion diametrically opposed to that of his successful fellow competitor, for whereas the latter, as we have seen, describes the now general use of iron and steel as a "passing phase," the former states that "we have moved far in the architectural development of iron and steel, and although new laws and new canons have not definitely crystallised, yet, given the continued use of these materials, the time cannot be far distant when the proportions proper to them will be accepted as readily as we now accept those proper to stone."

#### THE MEASURED DRAWINGS MEDAL.

Despite the fact that this competition has attracted six competitors, the medal has not been awarded, but certificates of Honourable Mention have been granted to the authors of the drawings marked "Waynflete" and "Swallow" respectively.

The drawings submitted by "Waynflete" comprise six sheets of very careful brown-ink

studies of Magdalen College, Oxford, and those by "Swallow" illustrate, in a singularly attractive manner, that most interesting building, Stokesay Castle, Shropshire. "Swallow" is to be congratulated both upon his powers of draughtsmanship, as evinced by the beautiful drawings he has produced, and upon his happy selection of a building so suitable for the picturesque type of geometrical delineation he has adopted. The measured drawings, marked with the heraldic device of a Horse's Head and illustrating Kirby Hall, Northants, are accompanied by a badly drawn perspective sketch, and the large scale detail drawing is weak.

"Thrums" has selected for illustration the well-known church of St. George, Hanover Square. The details and ornamentation are not well delineated, and the beauty of the fine west portico has been altogether lost, owing to the want of care or knowledge in drawing the columns and capitals. The full-size mouldings are rather unnecessarily crowded together upon a single sheet, whereby their value is greatly diminished.

The drawings, by "Adze," of Wren's Library at Trinity College, Cambridge, although not very vigorously executed, have evidently been conscientiously prepared.

"Spero" has selected what is now becoming a rather hackneyed subject for measured work—viz. the famous Orangery of Kensington Palace, but his drawings possess considerable merit and show distinct promise of future excellence.

#### THE TRAVELLING STUDENTSHIPS: (I.) THE SOANE MEDALLION.

In this competition, for which fifteen designs were submitted, the Medallion and the sum of 100% have been awarded to the author of the drawings marked "Cameo," whilst those prepared by "Simplex" and "Urn" have gained Honourable Mention.

"Cameo's" design is of the now popular Renaissance type, but I am glad to see that its author has not slavishly followed the prevalent fashion to an extent that would have compelled him to leave a huge gap in his main cornice for the sake of more fully exhibiting the attractions, whether real or imaginary, of an attic story. But whilst "Cameo's" elevations are satisfactory there are several blemishes in his design: thus the four small areas are objectionable features of the ground floor, and the access to the ballroom, on the first floor, is anything but good and direct, and neither the large scale detail drawing, nor the section, exhibits a very happy effort of draughtsmanship.

"Simplex" submits a design in which the winter garden occupies the central position of the ground-floor plan. The external architectural treatment is good, but some of the details of the planning are weak, as, for instance, in the case of one or two of the bathrooms on the first floor, which are, apparently, altogether enclosed by internal partitions.

The author of the drawings marked "Urn" has produced a design that, on the whole, is distinctly the best of those submitted. "Urn's" plan is laid out on broad and simple lines, and his elevations possess considerable merit; but I understand that its author, unfortunately, lost his chance of securing the prize by ignoring one of the salient conditions of the competition.

The time at my disposal does not enable me to do more than briefly mention the other designs, amongst which "Novo" is conspicuous by reason of a well-treated elevation accompanied by a simple and attractive plan. "Aero" and "Applique" both show the influence of trans-Atlantic art. "Pax" has a fairly good elevation, but his sections and plan are rather crude. "Cid's" design is in many respects a meritorious one. "Rush's" drawings include a rather poor-looking perspective, and those submitted by "A.T." are not particularly well prepared. "Dentil's" plan is weak, and "Kokrel's" Greek elevations are hardly suitable for a city hotel. "Silver Shield" has not overcome the lighting difficulty in an altogether

satisfactory manner, and the capitals of his Ionic order are incorrectly drawn. "I Parve's" plan is laid out on simple lines, and its author has happily managed to dispense with small internal areas, but "Pau's" scheme is of far too complex a nature.

#### (II.) THE OWEN JONES STUDENTSHIP.

Two applications were received for this Studentship, from Mr. Robert Atkinson and Mr. Arthur R. H. Jackson, and the certificate and the sum of 100*l.* have been awarded to Mr. Jackson, of the Royal College of Art, South Kensington.

Mr. Jackson's drawings, which are of far more than average merit, comprise very careful and painstaking water-colour delineations of the ceilings of Raphael's Loggia at the Vatican, mosaics from San Clemente at Rome, the painted barrel-vaulted ceiling (by Luini), the later frescoes (by Ferrari) of the dome, and other drawings, sketch plans, and elevations, of the Santuario Soronno.

Studies from nature of chrysanthemums and three drawings of ornament, showing the conventional application of the studies, a design for a panel and a charmingly coloured representation of a Della Robbia-ware panel from the Pazzi Chapel, Florence, a tempera study after Raphael, and many other beautifully executed sketches and studies are also submitted; and Mr. Jackson is to be highly congratulated upon his brilliant exhibition of thoroughly good and conscientious work.

Mr. Atkinson sends a goodly array of very clever water-colour sketches and measured drawings of well-chosen subjects from notable buildings in Florence, Ravenna, Siena, Rome and Venice, and a finely drawn and coloured design for a lounge and staircase. Mr. Atkinson's drawings are all of a very charming character, but unfortunately, with one or two exceptions, they seem to bear no particular reference to the requirements of a studentship primarily founded for the special study of ornament and coloured decoration.

#### (III.) THE PUGIN STUDENTSHIP.

Three applications were received for this Studentship from the following, viz. Mr. F. Townson Clark, Mr. A. G. Margetson, and Mr. Wilfred I. Travers; and the Medal and the sum of 40*l.* have been awarded to Mr. A. G. Margetson.

Mr. Margetson's measured drawings, which are superior to his perspective sketches, include careful delineations of the Organ Screen and Chapter House doorway from Southwell, a bay of the arcading from the Lady Chapel at Ely, and other studies. The pencil perspective sketches include drawings of St. Mary's Church at Oxford and many of the collegiate buildings of that city.

Another competitor, Mr. Wilfred Travers, submits many good pencil sketches of well-chosen subjects, including drawings of the old schoolroom at Uppingham, the Palladian Bridge at Bath, a pier of the Lion Gate at Hampton Court, the Guildhall, Peterborough, and others from Gloucester and Lincoln Cathedrals, Crowland Abbey, &c. Unfortunately Mr. Travers' measured drawings are few in number, and the examples selected for illustration comparatively unimportant.

Mr. Clark sends pencil and water-colour sketches of some of the Colleges at Oxford, and a rather weakly delineated measured drawing of no very great interest.

#### (IV.) THE GODWIN MEDAL.

Only one application was made, and the Council were unable to award the Bursary for this year.

## (V.) THE TITE CERTIFICATE.

No fewer than twenty-one designs for a Loggia for Sculpture were received, and the prize has been awarded to the author of the design marked "Vignola," Mr. G. Salway Nicol, of Birmingham. Mr. Nicol's design fully deserves the honourable position it has obtained, as it possesses the indispensable architectural qualities of good proportion and effective enrichment; but exception must be taken to the manner in which the short entablatures of the Ionic columns (which serve as the imposts of the large semi-circular arches) are broken against small rustic pilasters, carrying cartouches, placed in the spandrels of the arches. The pencil perspective drawing scarcely does justice to the undoubted merits of the design.

The author of the drawings marked "Nisi" receives Honourable Mention for a well thought out design, of which the architectural treatment of the main block is decidedly good; but the general effect of the composition is irretrievably spoilt by the relative want of scale apparent in the side colonnades, of which the diminutive Ionic orders and small pavilions seem to bear no architectural relation to the stately and monumental appearance of the main building. Portions of the perspective view are out of drawing, notably the entablatures crowning the coupled Doric columns.

Among other prominent designs, that by "Hermit" is conspicuous for many good qualities, but it is conceived on too ambitious a scale; whilst the design by "Vita," although more in accordance with the spirit of the instructions, is illustrated by rather weak drawings. "Gradus" submits a carefully thought out scheme, accompanied by good drawings. "Spread Eagle's" perspective is a poor one, and the author of the design "Forced Draught" has rather allowed his imagination to run riot with his judgment.

"Valhalla's" drawings include a vigorous pencil perspective sketch, in which, however, the Ionic orders do not appear to be very correctly drawn, and the author of the design marked with the device of a "Wreath" submits some carefully delineated elevations. "Heart-easing Mirth" sends some well-prepared drawings, and "Orne" a weak set, of which the details are said to be taken from the North Porch of St. Paul's Cathedral. The drawings of "Ecclesiastes" are effectively prepared in coloured ink, and "Delta's" elevation is well drawn, but his perspective is unfinished.

"Si Jeunesse savait: si Vieillesse pouvait" submits an elaborate design in the French style. The drawings of "Ionicus" and of "Vincit qui patitur" are weak. "Robinson Crusoe" sends a rather crude detail and a poor perspective. "Meg's" design has merit, and "Crown's" is well thought out and illustrated, although the perspective view is spoilt by its heavy colouring. The design of "Altiora Petamus" is fairly good, but the outline perspective is weakly delineated; and "Cheiro's" unambitious scheme is suitably arranged.

## THE ARTHUR CATES PRIZE.

Competitive drawings for this prize were received from Mr. W. W. J. Calthrop, Mr. Frank Dyer, and Mr. W. D. Quirke. The prize has been awarded to Mr. Calthrop, who has submitted a number of sketches and measured drawings of well-known examples, including the beautiful centre bay of the south front of Wilton House, the Palladian Bridge at Prior Park, the Banqueting House, Whitehall, and the Cloisters of Norwich Cathedral. A sheet of working drawings for a stone dome are also included in the successful competitor's exhibits.

Mr. Quirke sends a set of well-executed measured drawings of the church of St. Nicholas, Old Shoreham, and other studies, including a perspective view and measured drawing of the portico of the church of St. Martin's-in-the-Fields, and a well-executed sketch of King Henry's Gateway, St. Bartholomew's Hospital.

Mr. Frank Dyer's selection of drawings comprises a sketch of the tomb of Archbishop de Grey, from York Minster, and one of an oriel window from Lincoln Cathedral. St. Mary's Church, Beverley, York, forms the subject of the measured drawings submitted by this competitor.

THE GRISSELL GOLD MEDAL (FOR DESIGN AND CONSTRUCTION).

Four designs were received in competition for this prize, the subject being a Grand Stand, constructed of Timber, on a Race Course. The medal has been awarded to Mr. W. A. Mellon, the author of the drawings marked "Royal Ascot," who has submitted a clever design of a Renaissance type, which, however, is marred by the introduction of a large semi-circular shaped laminated timber rib placed over the central entrance and presenting a rather incongruous appearance.

The design by "Sceptre" appears to be worked out on perhaps more practical lines than that selected for the prize, and its suitable architectural treatment is well illustrated by a meritorious set of drawings.

The designs of "Hurst Park" and "Video" are of a commonplace type of architecture, but the plan of each of these competitors possesses merit, and the practical requirements of a building of the class in question have evidently been well considered.

In conclusion, Mr. President, Ladies and Gentlemen, I must compliment this Institute upon the wonderful zeal and praiseworthy self-denial of those students who have taken part in its competitions for the current year, as is proved by the enormous amount of time and study expended upon the designs and drawings it has been my privilege to examine and admire. I heartily congratulate the prize winners upon the successful results of their labours, and to those who have been unsuccessful in the struggle I would point out that an architect's success in the subsequent practice of his profession is not, necessarily, dependent upon his all-conquering career as a student. Finally, while I can scarcely expect that my estimate of the architectural value of the work submitted will be endorsed in every instance by the competitors, yet I am sure they will all credit me with having founded it upon a perfectly fair and impartial basis, and I advise any student who may, perhaps, feel momentarily disposed to take umbrage at my remarks, to solace himself with the comforting reflection contained in Byron's well-known lines, viz. :—

"A man must serve his time to every trade  
Save censure. Critics, *all* are ready made."

## VOTE OF THANKS.

MR. JOHN W. SIMPSON [F.]: Mr. President, Ladies and Gentlemen,—The pleasant and gracious task has fallen to my lot this evening of proposing a vote of thanks to our President for his address. It is in no spirit of empty compliment that I attempt the duty; we have listened with real pleasure to an address remarkable for that modest sincerity, touched with refined and delicate imagination, which we have long since learned to associate with the work and name of Thomas Colcutt. We can say of him, as Ben Jonson said of Verulam, "No member of his speech but consisted of his own graces.—The fear of every man that heard him was, lest he should make an end." And, may we not finish the quotation and add, "No man had their affections more in his power." It is also my pleasant duty to ask you to thank Mr. Cross for his excellent and careful review of the students' work. "His speech" was indeed "nobly censorious." Last year I was myself selected to play the part of critic, and found myself greatly troubled to preserve the balance between a too-flattering praise of Good Intention, and a narrow fault-finding with Result which under the circumstances becomes almost a public censure. Mr. Cross has steered very happily between the two difficulties "with an Inclination," like Celsus, "to the more benign Extreme," and I offer him my congratulations. This distribution of prizes to the students is always an interesting event in the annual history of the Institute, and I should like to see it become even more important than it is. The work of its students is a matter of deep concern to our body, for by its quality and by its amount we are able to take account, as it were, of the ability and energy of our recruits. As Saturn devoured his offspring, so we renew perennially our youth by absorbing our students into the ranks of our members; and, though for the present the Institute, like the Church, welcomes the tardy convert, it is upon those nurtured in its bosom that it counts for vigorous growth in time to come. A word as to the prizes themselves. Although the conditions and subjects are, I think, very judiciously composed, I confess to hesitation on one point. It is true that Travelling Studentships are greatly coveted, and that there is always a good competition for these prizes; but whether they are of unmixed benefit as at present bestowed, one may be permitted to doubt. The habit of regular work is, as we all know, difficult for the youthful artist to acquire and enormously valuable to him when gained. Yet at the very outset of his career we release our "Travelling Student" from all discipline and supervision, give him what is, by continental standards, a handsome sum of money, and off he goes—like a schoolboy on a holiday—to wander where his fancy bids him and study just

such good, bad, or indifferent work as he may come across, in his own way. In some instances even this haphazard method has, I admit, produced good results; but there are too many cases where the student has returned, thoroughly unsettled, and found the heavy collar of regular work too galling for his endurance. I confess a preference for the system obtaining in France. There, the prizewinner is sent to Italy and continues his studies in the company of his brother artists, sharing their meals at the common table, and submitting to the orders of the director, himself an artist. Is it not surprising that with our huge expenditure on education we have no British "Villa Médicis"? Germany is, I believe, establishing a similar foundation; but I have not heard that our Government contemplates the provision of anything of the sort in their next Education Bill. Yet the expense need not be great, and the studentships offered by the Academy and other Societies of Artists would go far towards defraying it. The interest of the Government it is perhaps hopeless to expect; "A British School of Fine Arts in Italy" would not, I fear, be very effective as a "party cry"! But, what more splendid memorial to a rich man could there be than such an institution? Our millionaires, to do them justice, have done many noble things for the public benefit; I can only suppose that this particular idea has not occurred to them. To those among my audience who come within the category of millionaires—and I hope they are many—I commend the suggestion. Ladies and Gentlemen, I will ask you to join in a vote of hearty thanks to our President for his Address, and to Mr. Cross for his paper of criticism.

MR. JAMES M. MONRO [F.] (President of the Glasgow Institute of Architects): Mr. President, Ladies and Gentlemen,—I rise with pleasure to endorse the sentiments uttered by my friend Mr. Simpson in proposing this vote of thanks. I have listened with great attention to our President's Address, and I am sure the students, as well as ourselves—the older practitioners, thank him for the warm, true, and guiding principles he has enforced in his Address to us. With regard to Mr. Cross's criticism, I have followed it very carefully. I have not yet had the pleasure of seeing the drawings—that will come to us in the North a little later on—but I feel that there has been a noble quality of work, and although not so successful as in former years, still, one has the feeling that with the education we are advancing in, the work of the future will exceed in far higher measure that of the past. I have much pleasure in seconding this vote of thanks.

THE PRESIDENT, having briefly responded, proceeded with the presentation of prizes in accordance with the award.



9, CONDUIT STREET, LONDON, W., 9th Feb. 1907.

## CHRONICLE.

### The Prizes and Studentships 1907.

The Annual Exhibition of the works submitted in competition for the Prizes and Studentships in the gift of the Institute opened at the Gallery of the Alpine Club on Tuesday the 22nd ult., and closed on Saturday the 2nd inst. Nearly 1,400 persons visited the Exhibition. The number of competitors, including those who entered for the Essay Prize, was sixty-one, as against eighty-seven last year, and eighty the previous year. The work resulting from the tours of past years' Travelling Students—Mr. G. Drysdale (*Pugin Student* 1906), who studied in Paris, Berlin, Vienna, and Munich, and Mr. A. G. Horsnell (*Tite Prizeman* 1906), who studied in Italy—was displayed in the Meeting-room on the occasion of the Presentation of Prizes on the 4th inst.

### The Royal Gold Medal 1907.

In accordance with the notice on the agenda the President announced at the General Meeting last Monday the name of the architect whom the Council propose to submit to His Majesty the King as a fit recipient of the Royal Gold Medal for the current year. The President said he was sure the Meeting and the entire profession would feel with the Council that the architect they had chosen—viz., Mr. John Belcher, A.R.A.—was the one most worthy of that high honour. They would all agree that Mr. Belcher was an architect who had continued and revived the very best traditions of the English Renaissance. He would not say anything further that evening on Mr. Belcher's merits; that would come on another occasion; he felt sure, however, that the whole profession would receive with acclamation the choice of the Council in this matter.—The announcement was received with the warmest applause of the Meeting.

### The County Hall Competition: Text of Conditions.

The Conditions of the New County Hall Competition were passed by the London County Council at their Meeting on the 5th inst. as follows:—

#### Instructions to Competing Architects.

The London County Council, being desirous of erecting a new county hall and offices, has determined to invite architects to submit designs for the building which it is proposed to erect on a site bounded by the River Thames, Belvedere Road, Westminster Bridge, and the Council's works department, offices and depot as shown on the accompanying block plan.

1. The competition will be divided into two stages, viz.—(a) the preliminary; (b) the final. The preliminary stage will be open to architects of any nationality.

2. In the preliminary stage the professional assessors will select in private not less than ten, nor more than fifteen designs. The authors of the designs selected by the assessors in the preliminary stage, together with eight architects invited by the Council, will compete in the final stage.

3. The eight selected architects will be required to send in designs at the date fixed for the delivery of the final designs of the architects selected as the result of the preliminary stage of the competition (see Clause No. 18).

4. The designs of the successful competitors will be returned on the completion of the adjudication in the preliminary stage, to enable their authors to compete in the final stage.

5. Each architect submitting a design for the final stage in accordance with conditions will receive an honorarium of two hundred guineas (210*l.*).

6. The Council has appointed Mr. R. Norman Shaw, R.A., and Mr. W. E. Riley, F.R.I.B.A., the official architect, to act for it in this competition as its professional advisers and assessors, to draw up the instructions, and to select and recommend to the Council the architects who have sent in the designs which in their opinion are the best of those submitted both in the preliminary and final stages of the competition.

7. These two assessors will be further assisted in the final stage of the competition by a third assessor who will only act in that stage. This assessor, who will be nominated by the competitors in the final stage of the competition, will be required to give an undertaking that he did not participate in the preliminary stage of the competition.

8. It is the intention of the Council to assign to the author of the design placed first in the final stage the work of carrying out his design, and the Council has decided that Mr. W. E. Riley, the official architect, shall have discretionary power in all matters relating to internal economy, building construction, and stability. The successful architect shall obtain all the information he requires upon the site, making the necessary estimates, preparing all the necessary sketches, working drawings, detail drawings and specifications subject to the Council's approval in all matters which in the opinion of the official architect should be brought to it for decision. The successful architect shall prepare all the necessary copies of the drawings and documents for the proper execution of and use on the works, and also the drawings, &c., for the records of the Council, and exercise in conjunction with the official architect general and usual superintendence of works during progress, examine and certify the accounts for the works, and payments under the contract.

9. For these services the successful architect and the Council's official architect will be remunerated on the basis of the usual five per cent. on the total cost of the completed building, other than the work connected therewith which will not devolve on the successful architect, and this commission will be paid in the usual manner and will be divisible between the two architects in the proportion of nine-tenths to the successful architect, and one-tenth to the Council's official architect.

10. The buildings may, at the discretion of the Council, be erected in successive blocks, but no special liabilities for extra payment shall accrue through this cause.

11. The Council will employ one or more of the firms on their own list for preparing the quantities, whose fees and the lithography charges will be defrayed by the Council.

12. A clerk of works or clerks of works will be employed to superintend the work at the expense of the Council.

13. Should the building from any cause not be erected within a reasonable time after the two competitions shall have been held, the author of the selected design will be paid at the rate of one-fifth of the commission to be given for his services, the basis being his estimate of the whole cost, such amount to form part of the commission if the building is erected from his design.

14. Any competitor sending any drawings, photographs, or statement of any kind in reference to his design, or giving any clue to his identity to anyone directly or indirectly connected with the Council or its administration, to the assessors, or the public, until after the award of the assessors in the final stage shall have been officially announced, will be disqualified. The special attention of competitors is called to this condition.

15. Designs will be excluded from the competition—

- (a) If sent in after the time fixed for receiving the designs, &c.
- (b) If considered by the assessors as not in strict accordance with the instructions.
- (c) If they do not provide substantially the accommodation asked for.
- (d) If the area shown exceeds the limits of the site.
- (e) If the assessors should determine that the probable cost of the buildings will materially exceed the outlay stated.
- (f) If any competitor attempts to make known his identity or to influence the decision personally, or through any member of the Council or the assessors.

16. The drawings submitted in the preliminary stage of the competition will be returned under seal to their respective authors after the award, and, with the exception of the assessors, no one else (pending the final award) will be permitted to see the drawings under any circumstances during the time they are in the keeping of the Council.

17. The successful competitors in the preliminary stage of the competition, if they so desire, can amend or redraw their designs for the final stage of the competition.

18. Three calendar months will be allowed from the date the drawings are dispatched to the successful architects in which to complete their matured schemes, at the end of which time both the eight originally invited architects and those who won their position in the preliminary competition must deposit their final designs, the precise time and a date will be named by the assessors.

19. The accepted design will become the property of the Council, which reserves to itself the right of exhibiting the other designs sent in for the final stage of the competition for a limited time after the final award shall have been made.

20. All schedules, reports, writing on drawings and scales are to be in English.

21. Each design, report, schedule, packing-case, label, &c., must be unsigned and without distinctive mark of any kind, and all documents must be typewritten or printed. There must be enclosed with the documents, &c., a sealed envelope (supplied by the Council) containing the name and address of the author, and these will be numbered as they are received.

22. An adhesive printed label addressed to Mr. W. E. Riley, superintending architect, County Hall, Spring Gardens, London, S.W., will be supplied with the conditions of the competition. This label must be affixed to the package containing the designs, reports, schedules, &c., and must be delivered at the competitor's own expense, not later than six months from the date on which the competition is publicly advertised. *The time stated for*

*sending in the designs will not in any circumstances be extended.*

23. Every care will be taken of the drawings and any other documents sent in by competitors, but the Council will not be responsible for any loss of such drawings or documents or any injury or damage such drawings or documents may sustain whilst in its possession.

24. The land edged green on the block plan is reclaimed foreshore. An embankment wall will be constructed by the Council to a height of 18.00 above ordnance datum, which would be the level of the surface of the embankment. The competitors will be required to include in their scheme a design for the superstructure of this embankment wall, which is to be of granite. They are to estimate separately for this superstructure and facing the wall with granite from 2 feet below low-water level (which is minus 6.00 ordnance datum), also for all steps and ornamentation in connection with this wall required to complete their design.

25. A block plan, showing the site of the proposed buildings, accompanies these instructions, giving the levels of the site and environments above ordnance datum, which for the purposes of this competition may be taken as correct. The whole of the buildings must be provided within the area edged pink. Belvedere Road is to be widened to 50 feet between the buildings, and, as set out in an agreement between the Council and the freeholders on the east side of Belvedere Road, a copy of the clause to be observed is appended (Schedule "D").

26. For the information of competitors the site shown on the block plan is contained on the two London ordnance sheets, Nos. VII. 83 and VII. 84, scale 88 feet to an inch; these can be obtained from Messrs. Stanford and Co., Long Acre, London.

27. A sketch plan of the proposed first floor is attached, which shows a suggested arrangement of the accommodation on that floor, but it is to be regarded as merely a suggestion which competitors may modify in any way they desire.

28. A schedule of provisional requirements is included, giving the several departments to be accommodated, their approximate positions in the general scheme, the names and numbers of the rooms, &c., and their approximate areas; but these requirements are subject to revision.

29. Elevations of the London County Council Works department workshops, which are on the north boundary of the site, are also supplied for the convenience of competitors, but it is thought very desirable that each intending competitor should visit the site before preparing his design.

30. In considering the designs, the greatest importance will be attached to simple and convenient planning, and it is essential that all parts of the building should be amply lighted. The construction is to be fire-resisting material throughout.

31. Attention of competitors is invited to the London Building Acts, 1894 to 1905, with which the construction of the building should conform.

32. The hall provided in the schedule is to be planned as to means of exit, &c., in accordance with the requirements of the London County Council Theatres Regulations.

33. The choice of materials to be used for the building will be left to the discretion of the competitors.

34. The sum of £850,000 is considered sufficient to provide a substantial structure suitable for the Council's purpose, exclusive of embankment superstructure and furniture, also of any special foundation which may be necessary.

35. The site will be covered with a concrete raft, the upper surface of which will be at a level of minus 3.00 ordnance datum, and upon this raft the footings of the superstructure must rest. This concrete raft will be constructed by the Council.

36. Each competitor must accompany his design by a short typewritten descriptive report in duplicate giving all information that may be considered necessary by the competitor to fully explain his design.

37. This report is to be accompanied by a typewritten schedule in duplicate giving the areas of the accommodation apportioned to each department on each floor, and showing (1) the area of office floor space; (2) the area of space devoted to waiting rooms, storage, &c.; (3) a description of the material and mode of construction proposed to be adopted, the cubic contents of the building (such cube to be taken from minus 3.00 ordnance datum to the ceiling of the topmost story), to include all architectural features, &c., a copy of the dimensions in which the cube is based, and an approximate estimate of the cost of carrying out the design must also be supplied, together with the detail basis of their estimate, and if the value is priced at per cube foot the authority for this price is to be quoted.

38. Open fire-places are to be provided in the principal rooms, in addition to which the whole of the building is to be heated by radiators. A system of mechanical ventilation is also to be provided. Accommodation to be shown on the plans submitted for the necessary plant for both systems.

39. The object of the first stage of the competition being to obtain a good design and general scheme, full details of the construction and heating arrangements need not be shown, but the general proposals for the heating and ventilation should be described in the report, together with any other points competitors may consider necessary for the proper illustration of the scheme, but all schemes sent in at the final stage of the competition must show the intention in regard to heating and ventilating the various parts of the building.

40. The competitors are to tint the areas on each floor allocated to the various departments, as shown in the following schedule, the shade of colours given to be adhered to as closely as possible.

(Here is inserted schedule "A," showing the shades of colours to be used in indicating the location of the departments.)

41. Each plan is to have clearly marked thereon the areas of all the rooms, and also a schedule of the areas apportioned to each department in the bottom left-hand corner.

42. Each design must be accompanied by a declaration, signed by the competitor, stating that the design is his own work, and that the drawings have been prepared under his own supervision, in his own offices, and by his own staff. The declaration must be enclosed in the before-mentioned sealed envelope.

#### SCHEDULE B.

##### Approximate Areas of the Principal Rooms.

	Super Feet.		Super Feet.
Council Chamber	4,000	Committee Room	1,000
Lobby for "Ayes"	650	" "	850
Lobby for "Noes"	650	" "	1,200
Committee Room	600	" "	850
" "	900	" "	850
" "	1,000	Chairman of Council	550
" "	750	Secretary	300
" "	900	Waiting Room	550
" "	1,200	Deputy Chairman	550
" "	600	Vice-Chairman	550

Suitable accommodation, amounting in the aggregate to an area of 16,000 square feet, for the general use of members.

The library, which shall be as conveniently situated as possible to the Council chamber, and a hall to seat 800 persons are to be provided.

The whole of the principal floor is to be devoted to the accommodation as set forth in this schedule, and to the accommodation of those heads of departments (as set forth below) who should be located as near the committee rooms as possible. Such accommodation should consist of a large room about 500 super feet for head of department, a small waiting-room, and also about three rooms of approximately 350 super feet each. These areas are *not* to be included in areas required by the unmentioned departments.

Heads of departments, &c., to be accommodated on principal floor—

- |                               |                                       |
|-------------------------------|---------------------------------------|
| 1. Clerk of the Council.      | 9. Chief Officer of the Fire Brigade. |
| 2. Comptroller.               | 10. Manager of Works.                 |
| 3. Chief Engineer.            | 11. Chief Officer of Tramways.        |
| 4. Architect.                 | 12. Educational Adviser.              |
| 5. Solicitor.                 | 13. Executive Officer.                |
| 6. Medical Officer of Health. | 14. Chief Inspector.                  |
| 7. Valuer.                    |                                       |
| 8. Statistical Officer.       |                                       |

#### SCHEDULE C.

##### List of drawings.

The whole of the drawings in the preliminary stage of the competition are to be drawn to a scale of 16 feet to 1 inch, with the exception of the site plan showing the block plan of the new building in relation to the immediate surroundings drawn to a scale of 40 feet to an inch.

Preliminary stage of the competition—Plans of each floor, elevations of the three principal façades, sections, one longitudinal, one cross through the building, showing internal courts, &c.

No perspective drawings are to be submitted in either stage of the competition.

Note—(Clause 17). The successful architects can amend or redraw their designs for the final stage of the competition if they so desire.

##### Additional drawings for the final stage of the competition.

Sections through council chamber and main staircase Scale 8 feet to 1 inch.

Detail of a portion of one of the façades. Scale 2 feet to 1 inch.

All the plans with the exception of the block plan to be drawn on paper 52 inches by 30 inches, and mounted on strainers with a 2-inch margin.

All the drawings sent in to be in dark brown or black ink, in line only and in geometrical projection, but the plans and sections should have the sectional parts filled in solid.

In elevations, no washes, shading or hatched shadows for the purposes of embellishment will be permitted other than flat washes in the openings.

Strict compliance with these restrictions will be enforced.

#### SCHEDULE D.

Extract from an agreement between the Ecclesiastical Commissioners for England and the London County Council, dated 17th October, 1906—

"The said assurance shall be executed in duplicate and shall contain all such exceptions grants reservations provisions stipulations and conditions as shall be necessary for securing that the Commissioners as regards the land edged Blue on the Plan No. 1 hereto annexed but subject to the rights of the existing lessees thereof (short particulars of which are contained in the fourth schedule hereto) and the Council as regards the land coloured Pink on the Plan No. 1 hereto annexed but subject until the Council shall have acquired the same to the rights of existing lessees thereof shall respectively have power at all times without obtaining any consent from or making to each other any compensation to erect as to the Commissioners on the land

edged Blue and as to the Council on the land coloured Pink new buildings the main front walls of which may be carried up to a height of 60 feet from the pavement level next such buildings to the top of the parapet or eaves gutter as the case may be on the line of the existing frontages (which are shown upon the Plan No. 2 hereto annexed) of the said several properties in Belvedere Road shown on the said Plan No. 1 whether such buildings shall or shall not affect or diminish the light or air which may now or at any time or times hereafter be enjoyed by the Council or the Commissioners respectively in respect of the said hereditaments and that the Commissioners and the Council shall have power to deal with the architectural features and the roofs of their respective buildings next Belvedere Road in accordance with the provision contained in the London Building Act 1894 as if that Act applied to the said buildings of the Council. The said assurance shall also contain such exceptions grants reservations provisions stipulations and agreements as shall be necessary for securing that the Commissioners and the Council shall respectively have power in manner aforesaid and without obtaining any consent as aforesaid or making any compensation as aforesaid to increase the height to the top of the said parapet or eaves gutter of the buildings next Belvedere Road on their respective estates edged Blue and coloured Pink on the said Plan No. 1 to a greater height than 60 feet as aforesaid provided that for every 3 feet increase in height or portion of 3 feet increase beyond the height of 60 feet aforesaid the main front walls of the buildings to be erected on their said respective estates shall be set back 2 feet behind the existing lines of frontage in Belvedere Road aforesaid in respect of the premises of which the height shall be increased beyond the height of 60 feet as aforesaid whether such increased height shall or shall not affect or diminish the light or air which may now or at any time or times hereafter be enjoyed by the Council or the Commissioners respectively in respect of the said hereditaments and the Commissioners and the Council shall have power to deal with the architectural features and the roofs of the said respective buildings in manner aforesaid."

NOTE.—The portion of the site enclosed within the green verge is that which will be reclaimed from the river.

The part of the site of which the Ecclesiastical Commissioners were the freeholders is indicated by red stripes.

The property referred to in the above extract from the agreement as being Edged Blue on Plan No. 1 is that lying between the points A and B and Edged Brown on the Block Plan which accompanies these conditions.

The property referred to as Coloured Pink on Plan No. 1 is that which was the freehold of the Ecclesiastical Commissioners, and as stated above as shown by Red Stripes on the Block Plan which accompanies these conditions.

The extent of the Ecclesiastical Commissioners' estate on the east side of Belvedere Road, so far as it affects the Council's site, is indicated on the Block Plan which accompanies the conditions by a Brown verge.

#### R.I.B.A. Annual Dinner and Visit to Edinburgh.

The Council are making arrangements to hold the Annual Dinner of the Institute at Edinburgh in the month of July next.

The visit of the Institute to Edinburgh is to be extended over three or four days, and excursions will be made to various places of interest in the city and neighbourhood. The arrangements for the visit have been kindly undertaken by the Edinburgh Architectural Association.

#### Architectural Exhibition at Edinburgh.

The Edinburgh Architectural Association is to commemorate its jubilee year by holding an exhibition in the rooms of the Royal Scottish Academy, Edinburgh, during July and August next. The exhibition will be limited to work executed in the course of the past fifty years by Scottish architects, with the addition of such old or special work as the committee may consider of sufficient interest. It is desired to include in the exhibition photographs and drawings of work that has been completed, and the committee will have discretionary powers to admit exhibits of the applied arts, as designed and controlled by the architect, if available floor space permits. Architects and others who have photographs and drawings which they consider of sufficient interest to be included in the exhibition are asked to communicate with the Exhibition Secretary, Mr. John McIntyre, 28 North Bridge Street.

#### Architecture in the United States.

An interesting Paper, descriptive of the tendencies of modern architectural design in the United States, and of the training of the young American architect, was delivered before the Architectural Association on the 25th ult. The author was Mr. R. Clipston Sturgis (of the firm of Messrs. Sturgis & Barton), Vice-President of the Boston Society of Architects. The following is an extract:—

After 1865, with the establishment of peace, and the rapid growth of prosperity, people had once more a chance to pay some attention to the Fine Arts. There was an enormous demand for buildings, and those who in the seventies were thinking of architecture as a profession had the assurance that the well-equipped and well-trained architect had before him a great career. Our own architectural schools were in their infancy; but one or two had already begun to do good work at that time. The Ecole des Beaux-Arts at Paris offered the best opportunity for sound training. Our people have always felt kindly to France, and have admired her position in the world of fine arts. To Paris, then, our students went to receive sound training on Classic lines. At the same time attention was again directed, chiefly through English influences, to the value and beauty of mediæval work. You know what that was in England, and how Ruskin and a host of saner followers of that great enthusiast reawakened in the hearts and understanding of all English-speaking people the marvellous treasures of the centuries that preceded the Italian Renaissance. With eyes newly opened our people began to see the sound commonsense beauty of the simple classic work of our forefathers. Queen Anne and Georgian work and the buildings of the early days of independence once more received the attention and reverence they deserved. A small but growing body of men began to stem the tide of horrors which had resulted from an ignorant and unreasoning demand for something new, something American, something which was not part and parcel of the effete civilisation they fancied we had left behind.

Added to this new self-respect for our past came a reawakening sense of the treasures of architectural history in mediæval times. It was like discovering a virgin field, so long had it lain fallow, and it was entered on with the

greatest enthusiasm. Students returning from abroad had their sketch-books packed with picturesque and often very cleverly drawn sketches of French manor and farm houses, Romanesque work from the South of France, Early Italian work, the vigour of Tuscan palaces, the subtle beauty and gorgeous colour of the South and of Constantinople, and the Gothic of France and England. It was a surfeit of good things, far more than we were able to digest. The result at first was a host of miserable failures, and, to offset this, a few brilliant successes. The few successes were, however, a great stimulus to the students following, and to those already at work. Each succeeding year saw the students begin work better equipped, and the men in active practice gained knowledge rapidly through great opportunities, and by failure as well as by success.

A nation with so little in the way of architectural inheritance, and with so few conservative tendencies, must necessarily be open-minded to new impressions. The American student abroad is constantly envying the greater opportunities which Englishmen have. They envy them not alone nor chiefly for the architectural treasures that surround them at home, for the wealth of precedent that guides them aright in English ways, but for the handy continent, France and Holland across the Channel, Italy but a few hours' journey further on, so that a short holiday may at any time put the English architect in the midst of the best examples of architecture in the Western world. But, as a matter of fact, one is inclined to think that the American student, when he does cross the Atlantic, sees with more open eyes, and profits more readily from what he sees, and so is better off than the Englishman. Nor need he really envy those who live in the midst of the treasures of the Continent. The Frenchman may go to Italy to study, but does not often trouble himself to seek architectural knowledge in England or Holland. The German may travel in France and Italy, but apparently profits little by such experience. But the American student goes everywhere with the eager eye of one to whom all is new and wonderful. No native bias, no prejudice, no conservative respect for the work of his own people hampers him in his study.

This is a great advantage. Another equally great is that architects in the United States are largely drawn from the class who have the means for a thorough education as a foundation. To limit a gentleman's occupation to the Army, the Navy, and the Church would be utterly unintelligible to an American. The Church here undoubtedly holds an important place in the community; but that could not be said of the Army and Navy. Nor is diplomatic service as yet looked upon as an important and interesting field for the well-educated and ambitious man. Those who, in England, are by birth entitled to the best education are attracted to occupations which seldom tempt us. The result is that professions like architecture, medicine, and the law are filled by the best-educated men. Architecture, as a profession, is as highly esteemed as the law, and rather higher than the occupations which, until recently, were looked upon as the only ones available for an English gentleman's son. The students who go abroad are generally men well equipped intellectually to take full advantage of the opportunities offered them. The result of this with us has been twofold. The lack of established precedent and the wealth of ideas accumulated by study abroad have had the effect of urging our people to new effort, and our confidence in our great and prosperous future has helped us to believe that we would develop a new style of architecture—something American, something quite our own. On the other hand, the study of the fine old examples has encouraged a sincere and deep-rooted admiration of the masterpieces of the past, and a wholesome modesty as to our ability to equal them by anything that does not follow closely on the precedents of the past. Both phases have had their development here,

and one is inclined to think that the sober sense of the present generation sees good in both points of view, but is far more governed by the former. That is, we may in time develop something especially adapted to modern use—the many-storied structure on immensely valuable land may bring its logical solution. The modern methods of construction—the steel skeleton—reinforced concrete—may lead us to new expression; but, if we do so develop, it will be along the lines of the sound planning of the schools, the reasonable laws of construction and decoration that have been exemplified and proved in all the work of the past, and that have stood the test of time.

The best architectural work of the past decade in America is not new, is not American, but is conservative; more conservative, one ventures to say, than much of the work of France, with its Exposition style of architecture influencing work that is worthy of a more serious treatment; more conservative than Germany, with its often grotesque strivings for an art that is new; more conservative than England, whose civic architecture has neither advanced Medieval development from the point at which Pugin placed it when the Houses of Parliament were built, nor improved on the Classic sobriety and dignity of St. George's Hall in Liverpool.

American architects have been influenced more or less by all the architectural experiments of the Continent, and have had their own vagaries of experiment. Richardson dug into the treasures of Romanesque work, and conceived and executed one or two noble buildings with the spirit of the past and a certain modern vitality; but the experiments conducted by his numerous followers brought disgrace and obloquy on the style. Only in the backwaters of civilisation is it attempted now. The decorative motives of India and the Far East were taken by some as the proper form in which to clothe a skeleton structure—the ornament to be truly superficial rather than structural—a sound enough theory. But the experiments along this line were more interesting than convincing. Modern French has set its rather loud and often vulgar mark on much of our municipal and domestic work in the great cities. The debased examples of this, however, have been such a warning to the leaders in this movement that the work of these leaders is tending to the quietest, simplest, and most refined expression of French art; indeed, the best work of this class is almost more closely akin to the precedents of Italy—the Renaissance fountain-head—than to those of France. English Gothic, especially its collegiate phase, has found its expression here, and with the chastened memory of the early American barbarities in this style, and a grateful affection for such sound old-school examples as Trinity Church, New York, the development here has not departed much from sound precedent, but in a general way tends toward what might have been expected if Gothic had continued its natural course.

Mr. Walter Cave, who presided at the Meeting, in the course of some remarks following the discussion gave the audience some notion of the extraordinary conditions under which architectural designing is produced in American offices. The noise and bustle which takes place, and the extraordinary amount of work which has to be got through, make anything like careful thinking impossible. It is not unusual to have a hundred men in one office. Competition for work is tremendous. Drawings have to be sent in a few days after instructions are received. A client goes to an architect and asks him to do a design, and if it cannot be produced in a week or less he tries someone else, and he might even go to a

third in order to get it in less than that time. The designs, too, have to be done with extraordinary finish. Out of the five per cent. paid, seventy-five per cent. is swallowed up in office expenses.

#### Colour in Architecture.

The *World* is admitting lately into its columns some articles on modern domestic architecture under the title "Houses of To-day," selecting as illustrations recently built houses in and about London. The current number has an article, "Colour in Architecture," consisting mainly of an appreciation of the house No. 8 Addison Road, built from Mr. Halsey Ricardo's designs. Most people are susceptible to colour. In some the emotions are as deliciously stirred by colour as in others by music. Professor Aitchison, in a delightful passage of one of his Royal Academy Lectures, says:—"By the general consent of mankind the arrangement of certain colours in certain proportions causes delight; in fact, for the bulk of mankind, Nature has made almost every visible phase of earth, air, fire, and water beautiful by colour. When we go into the country for delight, what is it we go for? I will not exclude the song of birds, the lowing of cattle, the murmur or roar of the sea, the babbling of brooks, the thunder of waterfalls, nor the sighing of trees; I will not omit the scent of the may-blossom, nor of the traveller's joy, nor the new-mown hay; but still it is mainly to feast our eyes on the beauty of colour. Every poet and every rhapsodist has sung or descanted on the beauties of trees, flowers, meadows and mountains, seas and rivers, lakes and waterfalls, of the moon, of the starlit sky, of the sunshine, and of the clouds, from Homer's 'rosy-fingered Aurora' to a 'looming bastion fringed with fire.' Shelley says 'men hardly know how beautiful fire is,' and the story-teller of the *Arabian Nights* compares the violet to sulphur burnt in the fire. What is the exciting cause of 'those gilt gauds men children run to see' but the hunger after colour?" [JOURNAL R.I.B.A., 29th August 1903.]

The writer in the *World*, walking through our familiar, dun-coloured roads, with hardly a tint to be seen anywhere which rises above monochrome, tells us that he experiences quite an uplifting of the senses on the discovery that in this grey locality (Addison Road) is a bright, animated structure built of materials which resemble and almost rival the colouring of Persian tiles. The general effect he describes as a combination of brilliant blue and green glazed bricks, held together in a general frame of cream glazed terra-cotta. The roof is of green glazed tiles. Much of the beauty of effect is obtained by the clever choice of bricks and tiles, differing in shade but similar in colour. No attempt has been made to insist upon exact matching of tints, but rather has the waywardness of the glaze been taken advantage of and made to serve an artistic end. Mr. Ricardo thus expresses

himself on the subject of his innovation in an interview reported in the *World*:—

"For nearly twenty years," he says, "I have been advocating the desirability of using weather-resisting materials for building in towns such as London, where the corrosion from the atmosphere is destroying the ordinarily accepted stone, bricks, &c. Now, in practice, this means the use in their place of glazed and coloured materials, such as glazed terra-cotta and glazed bricks. The house in Addison Road is the third I have built in this way, No. 8 George Street, Westminster, being my first attempt, made with red bricks, twenty years ago. But this latest example is, I consider, an advance on the others, in that it is designed in terms of different colours as well as in terms of mass, light and shade, proportion, &c. The building is, I believe, as proof against the acids and soot of London air as a soda-water bottle, and even more durable. Inside, as far as possible, the same principle of dirt defiance has been followed."

"Your appeal, then, is not only on æsthetic, but also on hygienic grounds?"

"Exactly. I am prepared to back up the doctor in a practical way in his crusade against germs by the erection of buildings almost impervious, inside as well as out, to the very home of the germ, which, as we all know, is dirt. The house in Addison Road is provided with a complete installation of suction tubes, through which the dust of the household is drawn away daily with the greatest ease and efficiency. There is no necessity for spring cleaning, with its attendant expense and discomfort, for the house will never get into such a condition that it will need this uncomfortable experience. The periodical expense of painting the exterior walls will be unknown."

"And as to expense in the first instance, how does that compare with charges in the ordinary way?"

"Of course, it should be remembered that the first houses to be put up must of necessity be rather more expensive than subsequent erections, for much of the material now has to be specially obtained. But this has not been an expensive house. The cost of facing the building with glazed and coloured materials has been a little more than 5 per cent. beyond the cost of facing it with stone and brickwork to the same design, and one may set against this extra cost the advantage of having an incorrodible exterior, of which the maintenance is nil."

"But about the tiles inside. Will they not make houses rather chilly?"

"Pure imagination. We are so used to white tiles, which have a cold, comfortless colour, that it is difficult to realise that a tiled house can be warm. After all, Turkish baths are nearly always tiled."

"My chief hope, however," concluded Mr. Ricardo, "is from the civic authorities, who may be persuaded of the advantages of building in coloured and glazed materials. Some people take objection to the shiny surface; but they seem to forget that half the area of the fronts of scores of houses under present conditions consists of glass windows, which give all shine and no colour. To treat a single house with bright colours in a row of Portland stone or brick buildings would be a mistake; but a crescent or square in colour throughout would be admirable."

#### Carpenters' Hall Lectures, 1907.

The Worshipful Company of Carpenters have arranged for the delivery of the following Lectures on the dates stated:—February 14, "Old and New London Bridge," by Mr. Chas. Welch (Chairman, Viscount Dillon); February 21, "The City Churches, their History and Architecture," by the Rev. J. Stephen Barrass, Rector of St. Lawrence Jewry (Chairman, the Bishop of Southwark);

February 28, "The Palace of Minos," by Dr. Arthur J. Evans (Chairman, Lord Avebury); March 7, "English Architecture in the Seventeenth Century, and the English Country House," by Mr. C. R. Ashbee (Chairman, Lord Addington); March 14, "The Wallace Collection," by Mr. M. H. Spielmann (Chairman, Sir L. Alma-Tadema, O.M., R.A.); March 21, "Coppice-with-Standards, and Larch Woods," by Professor W. R. Fisher. The lectures will be illustrated by lantern photographs. Admission is free by ticket, to be obtained from Mr. J. Hutton Freeman, Clerk to the Company.

## REVIEWS.

### PARTY-WALLS.

*Party-walls and the rights and liabilities of adjoining owners in relation thereto at Common Law and under the London Building Act 1894.* By A. R. Rudall, Barrister-at-Law. Price 7s. 6d. [Jordan & Sons, 1907.]

The full title of this book has been quoted in order to show that it deals, not only with party-walls in the metropolis, but also with those outside where, as a rule, there are no statutory provisions, and the rights of adjoining owners rest only on agreements or on the common law.

The author, being a barrister, treats his subject from the legal point of view alone, *i.e.*, he takes the decided cases (outside London) and comments upon the position they set up; and in London he compares the words of the Building Act with the decisions relating to each section, and adds opinions (presumably his own) on the probable legal effect of the clause in cases which have not yet been the subject of a suit.

The first portion occupies some twenty-eight pages, and deals very fully with many points of dispute which have arisen, or might arise, in reference to walls separating the premises of different owners outside the metropolis. The points are clearly put, and every decided case is either quoted or referred to, so that the details can be studied in the law reports. A careful study of this chapter would be of great assistance to any architect engaged in country or suburban practice who may be called upon to build, rebuild, or alter premises adjoining a party-wall. The lesson of the cases seems to be that a definite agreement as to the user of the wall is desirable in all cases, and forms for making suitable arrangements are given at the end of the book.

Chapter II. deals with the area covered by the London Building Act, and extends to sixty-three pages, apart from the appendix. The method of treatment (as indicated above) is to quote the sections of the Act dealing with party-walls and discuss them *seriatim* from a purely legal standpoint. The information thus provided is well worth the careful attention of the most experienced architects and surveyors, the points being put with the same precision and clearness that are characteristic of Chapter I. The

sections of the Act not quoted in the text are given in the appendix. When all has been said, however, it is impossible to avoid a feeling of regret that the author should have confined his treatment of this important subject within such narrow limits. His preface indicates that the book is meant chiefly for the legal profession, and such expressions as "the question for the jury" (p. 43) seem to confirm this view. The author adds, however, that he hopes the book may be of use to architects and surveyors, and from either point of view it seems strange that there is no reference whatever to the ordinary practice in London by which the questions to be determined are mostly settled by surveyors (as intended by the Acts of 1855 and 1894); and it is only rarely that it is necessary to consult a solicitor, and still more rarely that a case comes into court. It is not evident whether the author consulted a surveyor when preparing his treatise, but the probability is against the supposition. The word "surveyor" does not appear in the index, and is rarely mentioned in the book except when quoted from the Act. The surveyors are twice called "arbitrators"—a word never used in the Act—and the immense importance of their duties and the dangers they have to avoid are not alluded to at all. The cases quoted are sometimes referred to so briefly that their effect is not apprehended, as in that of *Hobbs v. Hart* (p. 61). The practical result of this decision is that it is desirable in nearly all cases to annex drawings to the notice; but this is not mentioned, and neither "drawings" nor "plans" appear in the index. In London premises the question of ownership is often decided by a plan, and plans of old or new work have a bearing on the points in dispute which no surveyor can afford to overlook.

The important questions arising in notices are not touched on, and no forms of notice, of appointment of surveyors, or of third surveyors are given in the appendix, nor is it suggested that such forms are in daily use. The question, for instance, whether it is always necessary to serve notice under section 93, where a wall is underpinned, and the reason why adjoining owners want such notices are not mentioned, nor is the question of "owner" discussed so as to have a practical result, as the number of owners entitled to notice is not dealt with. Some surveyors insist that as the Act mentions "owner," not "owners," only one notice is necessary; others serve notices on everyone whose rooms adjoin the wall—often a serious and expensive matter in the case of city offices—and one would like a barrister's opinion as to which is right.

To mention these points is not to disparage Mr. Rudall's book, but to indicate that it might have been made more useful; and if his publishers (*pace* a great dispute) will allow him to sell his first edition quickly, a second one, written with fuller recognition of the surveyor, may be looked for with pleasurable anticipation.

R. LANGTON COLE.

## MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1906-07, held Monday, 4th February 1907, at 8 p.m.—Present, Mr. Thomas E. Collett, *President*, in the Chair, 51 Fellows (including 16 members of the Council), 56 Associates (including 1 member of the Council), 2 Hon. Associates, and numerous visitors—the Minutes of the Meeting held 21st January 1907 [p. 204] were taken as read and signed as correct.

The following Fellows, attending for the first time since their election, were formally admitted by the President:—James Davidson and William George Blackmore Lewis.

The President announced that the Council proposed to submit to His Majesty the King the name of Mr. John Belcher, A.R.A., *Past President*, as a fit recipient of the Royal Gold Medal 1907, for his executed works as an architect.

The following candidates for membership, found by the Council to be eligible and qualified according to the Charter and By-laws, were recommended for election—viz. As FELLOWS (17): Thomas Ballantine; Walter Richmond Butler (Melbourne, Australia); Alexander Lorne Campbell (Edinburgh); Frederic Wykeham Chancellor, M.A. Oxon.; Francis William Deas, M.A. (Edinburgh); Wilberforce Ernest Hazell [A.]; John Ross McMillan (Aberdeen); Percy William Meredith [A.]; Sidney Vincent North [A.]; Harry Dighton Pearson [A.]; John Sansom (Liskeard); John Nichol Scott (Edinburgh); Edwin Summerhayes (Perth, West Australia); John Robert Sutton (Buenos Aires); Arnold Thornely [A.] (Liverpool); Thomas Francis Tickner (Coventry); George Watt (Aberdeen). As ASSOCIATES (49): Archie James Thomas Abel [*Probationer* 1904, *Student* 1905]; Walter Thomas Armstrong [*Special Examination*] (Lancaster); Thomas Simons Attlee [*Probationer* 1902, *Student* 1904]; George Sydney Herbert Bradford [*Probationer* 1903, *Student* 1906] (Cape Town, S. Africa); Ernest Barraclough Crossley [*Probationer* 1893, *Student* 1904] (Nottingham); Thomas Lawrence Dale [*Probationer* 1900, *Student* 1903]; Hugh Alexander Dalrymple [*Probationer* 1903, *Student* 1904]; Noel John Dawson [*Probationer* 1900, *Student* 1905] (Chelmsford); Alexander Cochran Denny [*Special Examination*] (Dumbarton); Colin Minors Drewitt [*Probationer* 1902, *Student* 1904] (Southport, Lanes.); Percival Maurice Fraser [*Probationer* 1903, *Student* 1904]; James Theodore Halliday [*Probationer* 1901, *Student* 1903, *Ashpitel Prizeman* 1906] (Southport); John Horner Hargreaves [*Probationer* 1899, *Student* 1904] (Manchester); Dudley Parkes Hayworth [*Probationer* 1900, *Student* 1903]; Joseph Reginald Hobson [*Probationer* 1901, *Student* 1904]; William Ashford Hodges [*Probationer* 1901, *Student* 1902]; John Nixon Horsfield, Jun. [*Probationer* 1901, *Student* 1903]; Claude Elborne Howitt [*Probationer* 1900, *Student* 1903] (Nottingham); Sydney Jacques [*Probationer* 1901, *Student* 1903]; George Thrale Jell [*Special Examination June* 1906]; Norman Jones [*Probationer* 1903, *Student* 1904] (Southport, Lanes.); Percy Hubert Keys [*Probationer* 1901, *Student* 1903]; Herbert Langman [*Probationer* 1901, *Student* 1902] (Southport); Leonard Arthur Loades [*Probationer* 1897, *Student* 1901] (Morpeth); Rowland Arthur Loveitt [*Probationer* 1900, *Student* 1902] (Coventry); Charles Ernest Lovell [*Probationer* 1900, *Student* 1902]; William Godfrey Milburn, B.A. Oxon. [*Probationer* 1896, *Student* 1898]; Philip Minor [*Probationer* 1898, *Student* 1904] (Manchester); Charles Leonard Thomas Morgan [*Special Examination*]; Alan Edward Munby, M.A. Cantab. [*Special Examination*]; Norman Toller Myers [*Probationer* 1899, *Student* 1902]; George Nott [*Probationer* 1903, *Student* 1904] (Leicester); Cecil Henry Perkins [*Probationer* 1899, *Student* 1904] (Carlisle); Arthur Patrick Hector Pierce [*Probationer* 1901, *Student* 1903]; James Campbell Reid [*Special Examination*] (Glasgow); Haydn Parke Roberts

[*Probationer* 1899, *Student* 1903] (Horsham); Percy Tom Runtun [*Special Examination*] (Hull); William Thomas Sadler [*Special Examination*]; Isaac Taylor Sifton [*Probationer* 1900, *Student* 1902]; John Myrtle Smith [*Probationer* 1889, *Student* 1904]; Digby Lewis Solomon, B.Sc.Lond. [*Probationer* 1902, *Student* 1903]; Andrew Kerr Tasker [*Probationer* 1894, *Student* 1898] (Newcastle-on-Tyne); Ralph Windsor Thorp [*Probationer* 1901, *Student* 1904] (Headingley); Frank John Toop [*Probationer* 1899, *Student* 1901]; James Irving Tweedie [*Probationer* 1900, *Student* 1902] (Ecclefechan); Charles Paget Wade [*Probationer* 1902, *Student* 1904] (Yoxford); Fred Wade [*Probationer* 1900, *Student* 1905] (Bradford); Arthur Fred Wickenden [*Probationer* 1899, *Student* 1903]; William Barnet Wyllie [*Probationer* 1903, *Student* 1904].

The President delivered an ADDRESS TO STUDENTS. Mr. A. W. S. Cross, M.A. Cantab. [F.], delivered a CRITICISM OF THE WORKS SUBMITTED FOR THE PRIZES AND STUDENTSHIPS 1907.

A vote of thanks to the President and to Mr. Cross, moved by Mr. John W. Simpson [F.] and seconded by Mr. James M. Monro [F.], was carried by acclamation.

The presentation of prizes was made by the President in accordance with the Deed of Award, and the various Students introduced, as follows:—

## ESSAY MEDAL.

Institute Silver Medal and Twenty-five Guineas to Mr. Victor D. Horsburgh.

Certificate of Hon. Mention to Mr. A. Halcrow Verstage.

## MEASURED DRAWINGS MEDAL.

Certificate of Hon. Mention to Mr. David Robertson.

Mr. Wynn Owen [A.], to whom a Certificate of Hon. Mention had been awarded for work submitted for the Measured Drawings Medal, on being called upon to receive the Certificate, went up to the table and explained to the President that he had withdrawn his drawings and must decline the Certificate. The presentation then proceeded:—

## SOANE MEDALLION AND £100.

The Medallion to Mr. Harold Cooper.

Certificate of Hon. Mention and Ten Guineas to Mr. Anthony R. Barker.

Certificate of Hon. Mention and Ten Guineas to Mr. A. J. Pitcher.

## OWEN JONES STUDENTSHIP AND £100.

Certificate to Mr. Arthur R. H. Jackson, *Owen Jones Student* 1907.

## PUGIN STUDENTSHIP.

Mr. A. J. Margetson introduced as the *Pugin Student* 1907.

## TITE PRIZE AND £30, AUGMENTED BY £20 FROM THE WIMPERIS BURSARY.

Certificate to Mr. G. Sulway Nicol.

Certificate of Hon. Mention and Ten Guineas to Mr. P. Napier Heyn.

## ARTHUR CATES PRIZE.

Forty Guineas to Mr. W. W. J. Calthrop.

## GRISSELL GOLD MEDAL AND TEN GUINEAS, AUGMENTED BY TEN GUINEAS FROM THE WIMPERIS BURSARY.

The Medal and Twenty-one Guineas to Mr. W. A. Mellon.

## ASHPITEL PRIZE.

Books value £10 to Mr. J. T. Halliday, *Ashpitel Prizeman*.

## GODWIN BURSARY 1906.

Medal and £35 (second instalment) to Mr. H. Inigo Triggs.

## PUGIN STUDENTSHIP 1906.

Medal and £40 to Mr. G. Drysdale.

The proceedings then closed, and the Meeting separated at 9.45 p.m.



HÔTEL DE VILLE AND CATHEDRAL, SENS, AS SEEN FROM THE PUBLIC GARDENS.

## MODERN TOWN-HALLS OF FRANCE: THEIR PLANNING, DECORATION, AND EQUIPMENT.

[From the *Godwin Bursary Report 1905.*]

By FREDK. R. HIORNS [A.], *Godwin Bursar 1905.*

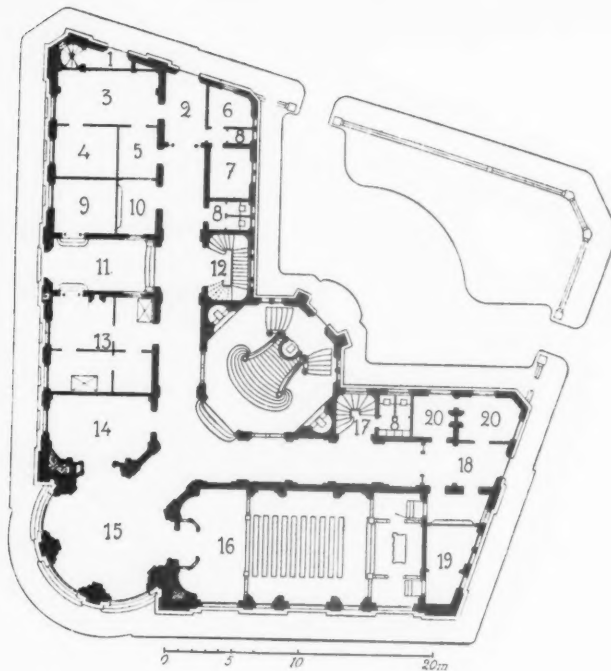
### PART IV.—THE HÔTEL DE VILLE, SENS (YONNE).

THE town of Sens, in the department of Yonne, situated about sixty-five miles S.E. of Paris, is of great historical interest, full of quaint streets and picturesque buildings. The river Yonne passes through it and adds much to its beauty. Remains of walls of Gallo-Roman construction still surround it from which have been removed portions of columns, cornices, sculpture, inscribed tablets, and other fragments now deposited in the local museum, and many more Roman antiquities are to be found in various parts of the town. It became the seat of an archbishopric on the establishment of Christianity in the Empire, and its cathedral, founded early in the twelfth century, is one of the most interesting in France—somewhat similar in type to Notre-Dame of Paris, though smaller in size. In it is the mausoleum of the Dauphin, son of Louis XV. and father of Louis XVI., Louis XVIII., and Charles X.

St. Thomas à Becket fled from England to Sens in 1164, and his vestments are still preserved in the Cathedral, where also, in the chapter-house, is a painting representing the scene of his death. The wrought-iron gates and screens of this cathedral are of remarkable beauty and workmanship.

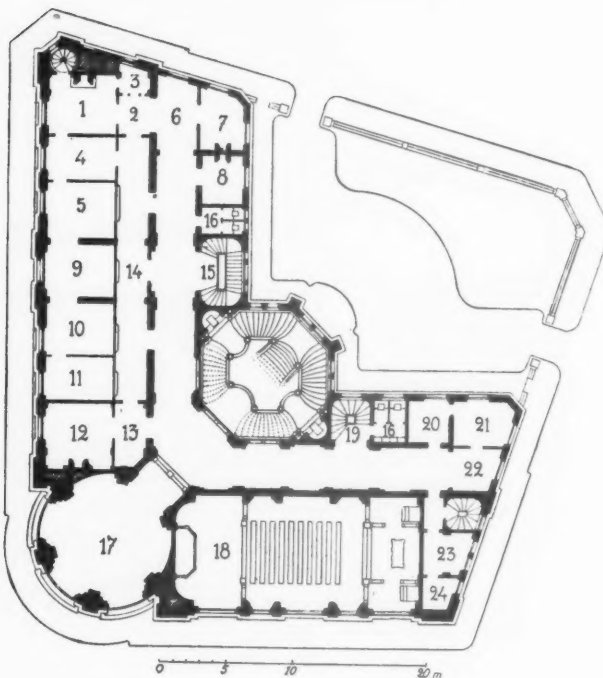
The old Hotel de Ville, a Renaissance building of some interest, has now become the local museum and picture gallery. Many fine paintings and other objects of art are to be found

K K



HÔTEL DE VILLE, SENS : GROUND-FLOOR PLAN.

1, Mayor's Private Entrance and Staircase; 2, Police Entrance; 3, Post; 4, 5, Commissaire; 6, 7, Police Station; 8, Lavatories; 9, 10, Receiver's Offices; 11, Entrance to Offices; 12, Staircase to Offices; 13, Concierge; 14, Meeting-room; 15, Principal Entrance to Vestibule; 16, Court of Justice of the Peace; 17, Officials' Staircase; 18, 19, Document-room; 20, Judge.



HÔTEL DE VILLE, SENS : MEZZANINE FLOOR.

1, Mayor; 2, 3, Ante-rooms; 4, 5, Secretary's Offices; 6, Office Attendant; 7, 8, Adjoints; 9, Civil Administration; 10, Military Bureau; 11, Assessor of Taxes; 12, 13, Poor Relief; 14, Service Corridor; 15, Staircase; 16, Lavatories; 17, Vestibule (upper part); 18, Upper part of Court; 19, Staircase; 20, 21, 22, Inspection of Highways; 23, 24, Octroi.

there, but the collection is chiefly notable for the fragments of ancient and mediæval architecture, including much Roman work, with which it is stored. Most of the Gothic remains have been taken from former Sens churches now destroyed.

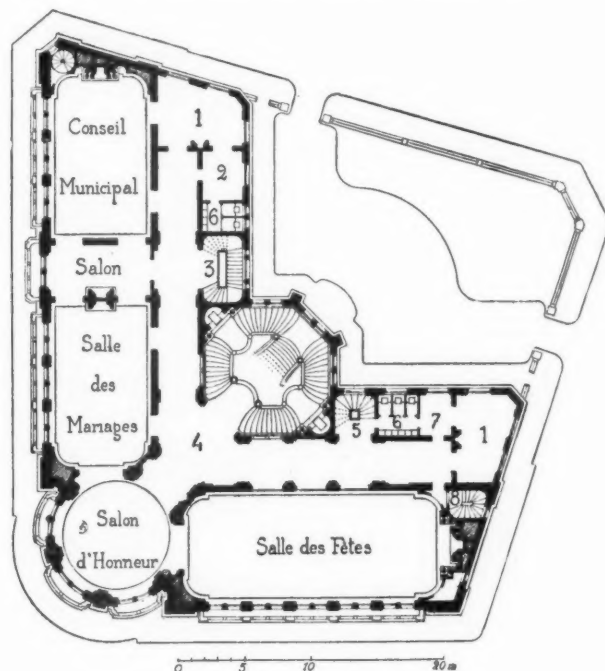
The present population of this charming old-world town is about 14,000 persons.

The Hôtel de Ville is on one side of the Cathedral "place," and the spire of the new building groups not unhappily with the Cathedral towers. The design of MM. Dupont and Poivert, of Paris, was selected in competition in 1901, and the structure completed under their direction in 1904. The excellent planning of this building is its most noteworthy feature, and is well shown on the fine working drawing of the first-floor plan, provided—together with the diagonal section through the angle of the building—by the courtesy of the architects. Special attention is drawn to these drawings (reproduced here to a large scale) as interesting examples of working drawings executed by our French *confrères*. The clear draughtsmanship and careful figuring-up of the plan as here shown should render the actual setting-out of the building on the site a comparatively simple matter. The main axial lines of the plan are well emphasised, and the angles of inclination, centres and radii of curves, and the principal and minor subdivisions of the rooms, staircases, corridors, windows, doors, fireplaces, niches, &c., given with such precision as hardly to admit of a doubt as to the position or dimensions of any feature. The relation of the circular entrance vestibule and Salon d'Honneur over, at the angle of the building, to the principal staircase and reception-rooms will be noted as a specially skilful piece of planning.

The section shows the general construction of the building, and the decorative embellishments are given with perhaps greater completeness than is customary in England. If one may be critical, the ornament is to English taste overdone and lacking in refinement. The

HÔTEL DE VILLE, SENS: FIRST-FLOOR PLAN.

- 1, Committee Rooms; 2, Cloak-room; 3, Staircase;  
4, Vestibule and Reception Gallery; 5, Officials' Staircase; 6, Lavatories; 7, Cloak-room; 8, Service Stairs.



section shows, too, the more important height dimensions of the building, and, as a constructive expedient not often employed, the concrete piling on which in this case the superstructure has been raised.

The exterior design may be judged from the photographs and drawings. The bulk of the facing is of Charentenay stone, the plinth being of *roche de Comblanchien*, both being, in strong sunlight, of an almost painful whiteness just now. The sculpture appears to have

been executed by the *Société des Sculpteurs*.

The general arrangement of the various departments will be seen by a reference to the plans.

The principal entrance and Vestibule d'Honneur is used for fêtes and weddings only and is of circular plan. The large entrance doors have iron grilles on their face with glass behind, a common practice in public buildings in France. The walls and domed ceiling are finished in stucco plaster, with the architectural features and elaborate enrichments boldly modelled. No colouring has been attempted as yet to this or to the walls and ceilings of the grand staircase and the upper Vestibule des Fêtes (first floor). The floor of the vestibule and that of the staircase hall adjoining are of white mosaic, with a plain black border about a foot in width. The doors here, and those off the upper vestibule also, are apparently of oak, but for some curious reason have been painted and grained. The central pendant lamp is of polished brass.

Opening off the right of the vestibule is the Court of the Justice of the Peace, with walls and ellip-

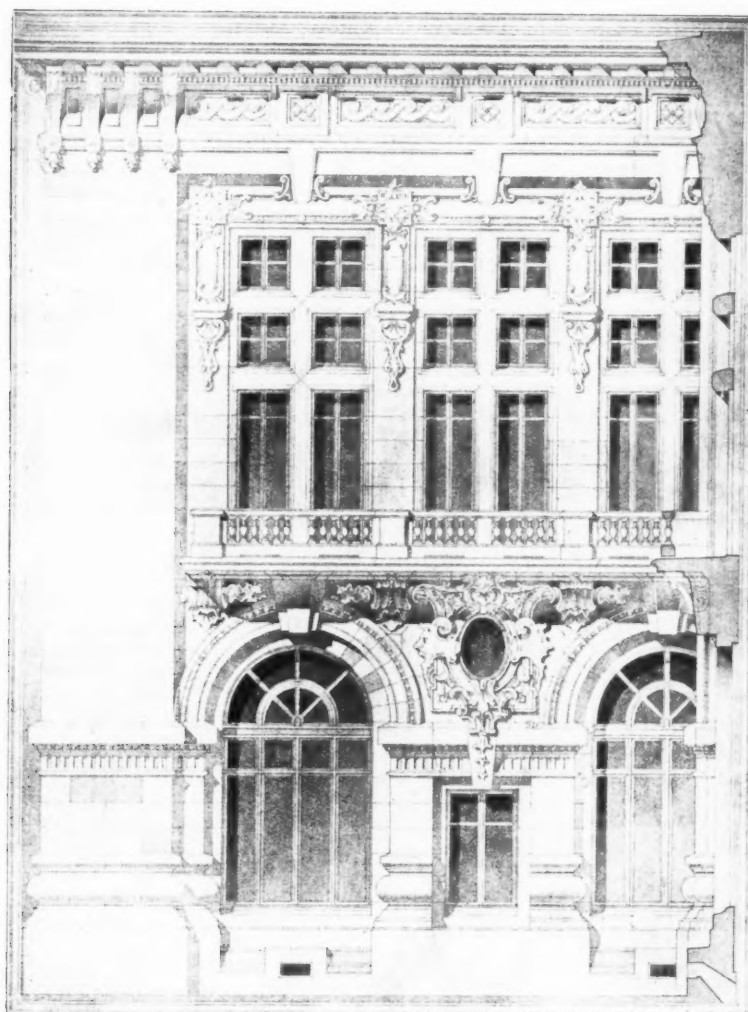
tical barrel ceiling (with groined intersections from the window heads, and the blank arcading at the sides) finished in uncoloured stucco plaster as before. The ceiling ribs and other portions are emphasised by modelled enrichments. The benches and seating are of oak and treated very plainly. The floor also is of hardwood. The Judge and advocates occupy the dais, the lawyers the benches in front of the seating for the public, the Press reporters those at the sides. The pendant gasoliers are of polished brass. This hall is also used for voting purposes in municipal elections. The rooms of the Judge, the Justice of the Peace, the Registrar, and the concierge open off the corridors to the right and left at the foot of the principal staircase. The Police Department is also accommodated on this floor.



HOTEL DE VILLE, SENS.

The principal administrative offices, together with the private rooms of the Mayor and the Adjoints, are on the mezzanine between the ground and first floors.

The Escalier d'Honneur, or principal staircase, is prettily planned. The walls and enriched cupola are of stucco plaster, as are also the side walls of staircase, balusters,



HÔTEL DE VILLE, SENS: DETAIL OF PORTION OF FRONT.

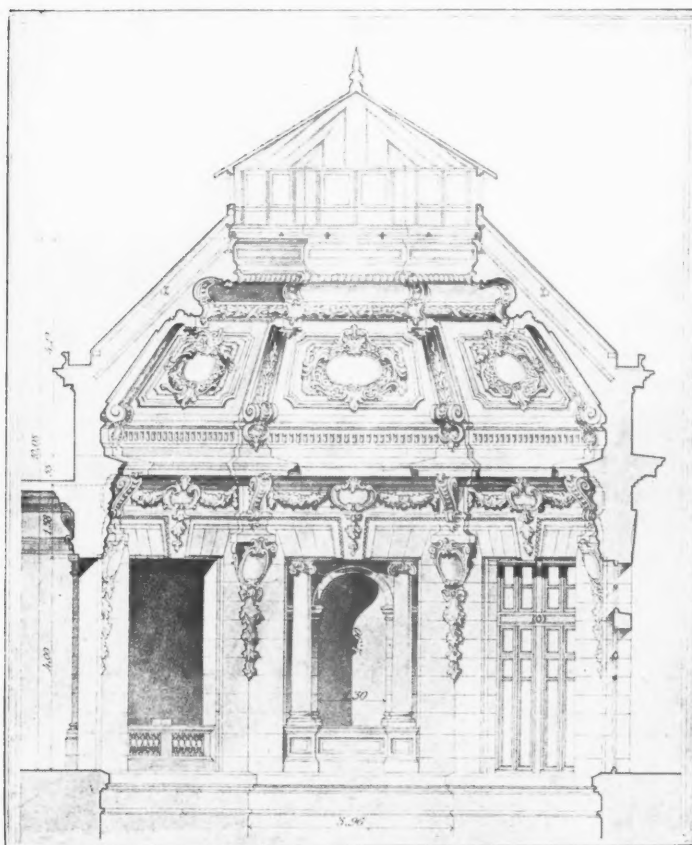
handrail, &c. Encased within the plaster finish of the hanging portion of the stairs are the iron strings and other supporting members. The stairs themselves are of Comblanchien stone, and the landings are finished in the same material. The inaugural tablet (1904) in the wall above the first landing is of polished red marble.

The staircase is lighted from the side windows (plain glass) and from a central lantern in the cupola, with internal flat lining in ground glass. From the centre hangs a massive pendant gasolier in brass.

The first-floor vestibule is similarly treated to the hall and staircase, and has a flat ceiling, polished oak floor (herring-bone pattern), and brass gas brackets. A touch of colour is given by two large and handsome blue and gold Sèvres vases, placed in niches at the sides

of the entrance to the Salon d'Honneur, presented by the Ministry of Public Instruction and Fine Arts.

The Salon d'Honneur is circular, and occurs at the angle of the building above the principal entrance vestibule, and on the same axial line as the staircase. The plastered walls and ceiling, which is domed, panelled, and enriched, are coloured in buff and gold. There are paintings, too, in the panels of the ceiling and the upper part of the walls typifying the arts of Music, Architecture, Painting, Sculpture, &c., and Agriculture and Commerce. Three frieze panels show "Dawn," "Midday," and "Night." On a pedestal in the centre of the room is a statue of "Daphnis" (plaster model only at present), by Pézieux, exhibited in the Salon of 1880, and presented



HOTEL DE VILLE, SENS: CUPOLA OVER PRINCIPAL STAIRCASE.

to the Hotel de Ville by the French Government. The figure is placed high, and below the pedestal is a circular seat, which, together with the chairs, is upholstered in crimson velvet. The hangings to the windows are of red and green silk. The floor is of polished oak.

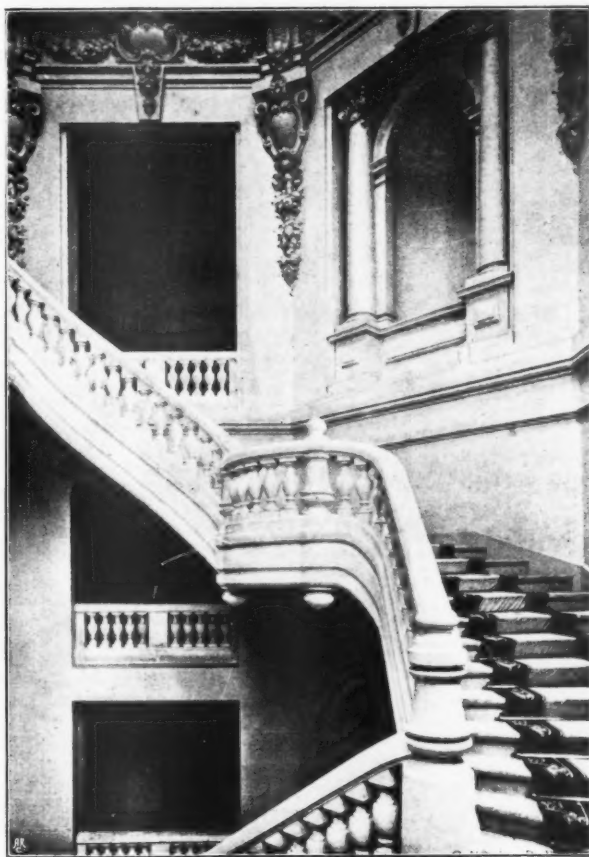
Opening off the left is the Salle des Fêtes, the colour decoration of which is mainly in buff and gold, with a somewhat gorgeous ceiling, coved round the sides, modelled and enriched, and having panels containing paintings by M. Cavaille-Colls. The chimney-piece and columns at

the sides are of a sort of marble "scagliola" of many colours and elaborate design. The pendant gasoliers and wall brackets are of brass as before. The furniture is of dark wood upholstered in crimson, the floor of polished oak parquetry. A "service" staircase opens off one corner of the room next the fireplace, which would be very useful during receptions.

Opening off the right of the Salon d'Honneur is the Salle des Mariages, with general decorative scheme similar to the rooms last described, the paintings in the ceiling representing apparently "plighted troth" or "betrothal," and a large oil painting in the centre of the side wall opposite the windows shows "the first civil marriage which took place at Sens," apparently by M. Scherrer, with portraits of those who were actually engaged in the ceremony. The chimney-piece (rather hidden behind the Mayor's dais) is of polished red and green marble, with a mirror filling the panel above. The furniture and benches are of oak upholstered in crimson velvet.

Next to the Salle des Mariages, but with an ante-room or space for the accommodation of the public intervening, screened with two columns and balustrade, is the Municipal Council Chamber, with accommodation for twenty-seven Councillors, two Adjoints, and the Mayor. The three latter occupy the dais, with a reporter at each end of the table. The seating for the Councillors is arranged round tables of horse-shoe form, covered with very dark-green cloth. The furniture

and woodwork generally are of oak, also the floor. The colour decorations are much as before—buff and gold, with panel paintings and heavily modelled plaster ceiling. The columns and chimney-piece appear to be of "scagliola" composition, as in the Salle des Fêtes, in light colours. At the end of the room next the Mayor's dais is a door leading to the Mayor's private staircase, which communicates with his apartments on the floor below, and with a private entrance to the building from the street. Behind the area reserved for the public at the back of the room is a polished red marble panel on the wall recording the



HÔTEL DE VILLE, SENS : PRINCIPAL STAIRCASE.

names of the Municipal Council at the time of the opening of the new building. The domed ceilings generally seem to be of plaster on curved ribs and other framing of steel.

The spire, or *flèche*, at the angle of the building is of inclined steel joists and diagonal cross-bracing, to which are fixed the battens for slating. Pitched roofs are of wood framing. The roofs generally are slated, with ornamental features and dressings in zinc and lead.

The heating is done by low-pressure steam, for which purpose there are two small boilers in the basement, and pipes distributing to the various rooms and corridors. A large air shaft receives fresh air in the basement from the outside—which is then conducted to the principal rooms and introduced through brass gratings in or near the floor—warmed when occasion requires. The lighting is by gas.

The total cost of the building was about 1,000,000 francs.



HÔTEL DE VILLE, SENS: THE SALLE DES FÊTES LOOKING TOWARDS  
THE SALON D'HONNEUR.

*(To be continued.)*

